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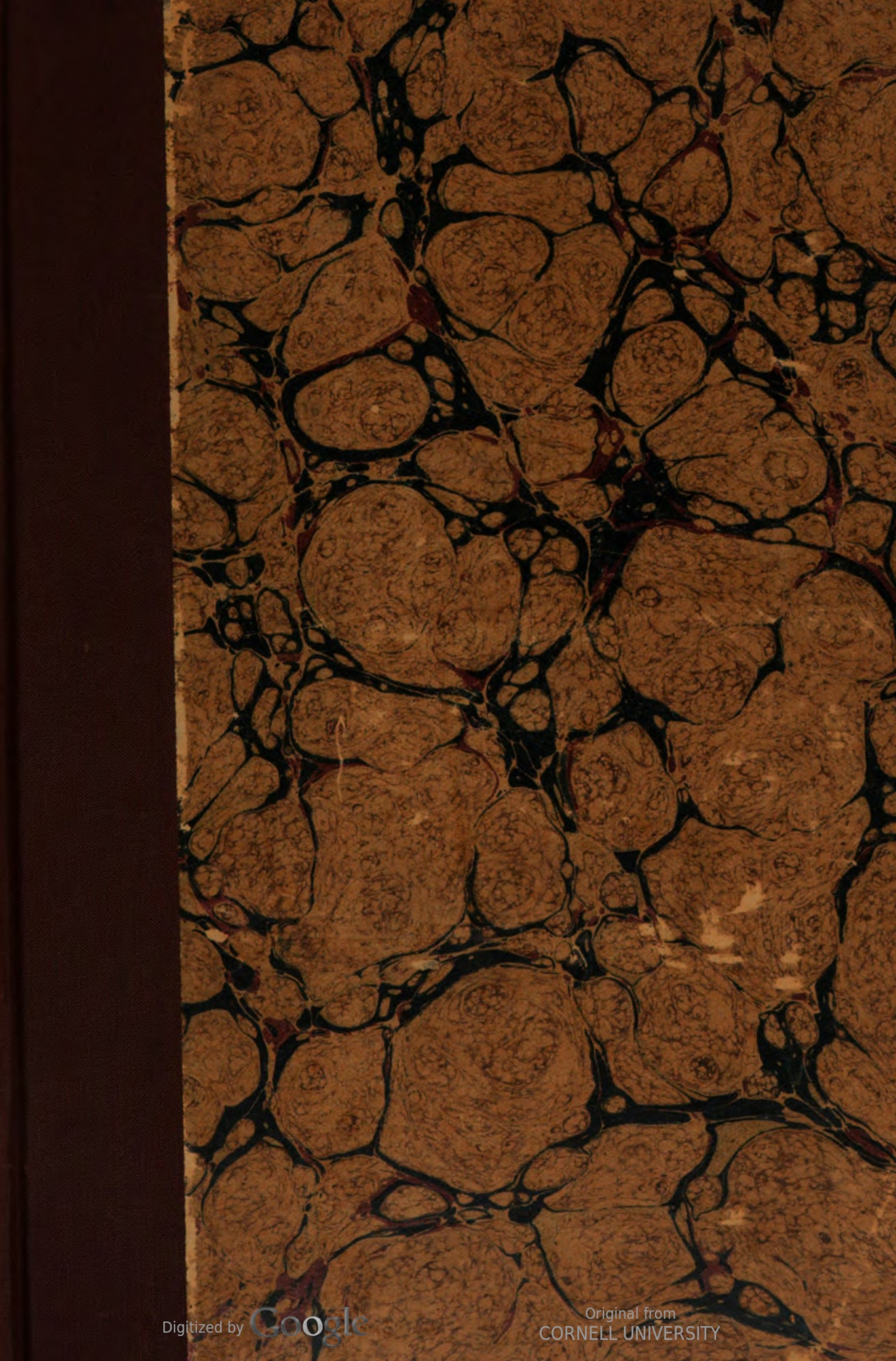
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FOURTH ANNUAL CONVENTION  
OF THE  
Modern Language Association  
OF OHIO,

Held at the Ohio Wesleyan University,

DELAWARE, OHIO.

WEDNESDAY, DECEMBER 27TH, 1893.

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OFFICERS OF THE  
MODERN LANGUAGE ASSOCIATION OF OHIO  
FOR 1894.

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S. ALICE WORCESTER, Urbana University, *Second Vice-President*.

W. W. DAVIES, Ohio Wesleyan University, *Secretary*.

GEORGE F. McKIBBEN, Dennison University, *Treasurer*.



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Reserve University.
4. "The Study of Middle High German in Ohio Colleges,"  
ERNST A. EGGERS, Ohio State University.
5. "French in Ohio High Schools and Colleges,"  
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The paper read before the Association by W. W. DAVIES, "Lessing's Unfairness in 'Nathan the Wise,'" could not be secured by the Association as its author had promised to publish it elsewhere. Professor Bowen's paper is published under the auspices of the Modern Language Association of Ohio, although it was read before the Ohio College Association.



## STANDARDS OF FRENCH PRONUNCIATION.

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**F**ROM a very remote period of French history, the speech of Paris has been regarded as the undefiled source and correct model. Not without more or less of provincial protest, it is true, and advocacy of rival claims. These, however, received their validity, so far as they possessed any at all, from the prestige of royal residence. For this was thought to carry with it "good usage," which then as now determined the proper pronunciation, form and construction of words. Thus a brief sojourn of the court at Blois, together with some degree of provincial pride, gave to this little city in the Loire valley a reputation for speaking French in its highest purity, a reputation which, according to Macaulay, led Addison to spend some months there two centuries ago, in mastering the language considered indispensable for the diplomatic career he then contemplated. What accident gave to Blois in a measure, long custom gave to Paris in a far higher degree; as the seat of the permanent royal court the capital was necessarily the abode of good usage. Such it remained, as the social and political center of the nation, when after lapse of time and revolutionary upheavals, the royal court no longer dominated, but found a rival, then a successor in the *salon*, or the *coterie*; when, in other words, good usage in speech was found not so much among courtiers as among leaders of society and thought, focused at the capital. This primacy of Paris, in pronunciation as in political power, is a very substantial fact.

It is worthy of note that individual influence has counted for little in this matter, and that in a country where in politics and literature philosophers (especially those of other lands) have recognized an almost feminine susceptibility to the influence of persons. None of those who have wielded absolute power in France, neither Malherbe, Richelieu, Louis XIV., Voltaire, Napoleon, Sainte Beuve, can be said to have asserted or possessed final authority upon the proper utterance of the words which they used with such skill, weight of meaning and effect. Not to men of action, to masters of expression, or to literary



critics does the task fall of telling others how to speak. Those who have assumed it at various times do not wear famous names. Yet they are by no means forgotten, Tory, Estienne, Du Bellay, Mathieu, Pasquier, Maupas, Vaugelas, Sorel,—nor are they few in number, those mentioned all having spoken by the middle of the 17th century, and scores follow them.

It is a noteworthy fact that of all these grammarians, he who wielded most authority, Vaugelas, was perhaps most moderate in his claims: to his book upon the subject, he gave the modest title *Remarques sur la langue française*, and he claimed to be merely a witness concerning usage, not a law-giver. To this attitude, more than to the fact of his being a member of the Academy, must we ascribe his great influence. Besides, he expressed better than anyone had previously done two important considerations: First, that a living tongue is not a collection of fixed rules, but is constantly undergoing transformation; secondly, that words must not be considered separately and alone, but as they occur in actual use, in phrases and sentences. These wise considerations were lost from sight by some who came after. Even in our day grammarians and lexicographers need to be reminded of them, and of a third essential condition, or auxiliary,—phonetic training in order to hear scientifically, together with a generally accepted system of phonetic notation for recording what is heard. This third essential, the technical method and apparatus, is only beginning to be available; when perfected and reinforced by certain recent inventions, the phonograph especially, great results may be expected. Such, for instance, as are promised in the study of the present condition of the various dialects of France by a society established in 1888 for this purpose and called *La Société des parlers de France*. This organization is directed by such investigators as M. Gaston Paris, Paul Meyer, and the Abbé Rousselot. A bi-monthly *Bulletin* reports the current outcome of the work, which will furnish for the exposition of 1900, a linguistic map of France and doubtless other permanent and valuable conclusions.

We are more concerned with the work, more or less complete, already performed and presented by those who have investigated not a *patois*, but the normal, correct speech. Before speaking, however, of this line of investigation, let us consider two facts that must be kept in mind by all who study the subject: First, that those who can be cited



as practising correct speech, following good usage, are far more numerous and more generally distributed geographically than formerly; secondly that there are not one, but several good usages, differing from one another in some minor details.

Even before the revolution of 1789 the court had ceased to furnish the standard, the ideal toward which foreigners and Frenchmen alike are exhorted to strive. The succession passed to those who are called by various names, "respectable people," "good society," etc. These terms before 1789 and even before 1848 meant little else than a literary and social caste. It was made up of the scholars and authors of the Academy, the cultivated nobility and official class, and the ladies of the ever famous *salons*, with their wit, brilliancy and distinction, hedged about with an exclusiveness which heightened the contrast between these privileged few and the masses of the people. It is almost proverbial to say that all this has disappeared from French life and character. It can certainly no longer be said that culture is still monopolized by a limited circle. Wealth and power are in the hands of a larger class than a century ago; education and political responsibility have long been exerting their leavening, uplifting influence. The number of the illiterate among peasants and artisans is still very great, but it is rapidly decreasing. To apply to France Lowell's line: "Her Mob is turning People." The rising tide of democracy has made itself felt in all departments of life and thought, and affected all institutions of France. The conservative Academy seems to have recognized this popular movement in many of the changes and admissions made in the last edition of the Dictionary. Has the standard of pronunciation been correspondingly lowered, or popularized? In reply to this question, let us note a few facts.

Littré, in the preface to his great dictionary, complains of the general tendency in our days to conform pronunciation to spelling. Thus, he shows, final consonants, long regarded as mute, seem now to be recovering vitality; for instance, the word for *son*, whose proper pronunciation *fɛ̃* is giving place to *fils* in all positions. A double sound is given to all double consonants, which he also notes with regret. The *k* sound asserts itself in *secret*, *second* and *reine clau**de* instead of the hard *g* of other days. Linking of final consonants, which he mentions without so much disapproval, affords another example of the same strongly marked tendency; for instance *Etats Unis*—*Eta-zuni*.



Now what is this but the result of learning to read? Multitudes, who previously had reproduced words by the tongue only as they sounded to the ear, have become able to take them in by a new channel, the eye, and make excessive use of the newly acquired power. This shifting of usage is an important fact in pronunciation. It is recognized somewhat at least by the dictionaries; by that of the Academy least perhaps; more by Littré, though with protests; and to a considerable degree by the Darmesteter-Hatzfeld dictionary, now in course of publication. It bids fair to grow stronger and leave a permanent impress upon the language of the immediate future, as the ability to read and the reading habit become the possession not of a small number as formerly, nor of the majority as today, but of say 90 percent of the population.

Through this permeation of the masses by education and culture, a result of their rising to political power, there has resulted no impairing of the primacy of Paris, but rather its extension, especially as regards education. For we must remember that the French readiness to systematize and centralize appears no more conspicuously in government than in educational institutions. Matthew Arnold noted this 25 years ago in his examination for the British government of higher and secondary instruction on the Continent. The same system has, since 1871, by the extension of primary instruction, come to reach twice the number formerly included in both public and private schools. The course of studies is nearly the same everywhere, all arranged and directed from Paris by the Minister of Public Instruction with a regularity and precision that are simply military. This educational machinery, brought to bear for years together upon millions of children and youth, has an effect upon diction and pronunciation, conforming both to the official standard, that it would be hard to overstate. To this tremendous equalizing influence must be added that of the countless occasions of social contact and intercourse in the most socially inclined of all lands and in this day of rapid and easy communication and travel,—theaters, public addresses, sermons, commerce, political and official relations, travel and military life. In all these, and in the written and printed word, Paris and the provinces act and react upon each other. As a result we have an extension of Paris; that is, increasing numbers of persons are found throughout France, who



spend their lives far from the capital, yet speak Parisian French with almost no trace of provincial accent.

It has been shown that Paris, not any one of the provinces affords the model of pronunciation that obtains everywhere; that personal influence has not determined it to any decisive degree; that those whose usage is approved, or at least recognized, by authorities are no longer the select few, but a numerous and increasing class, rapidly becoming the mass of the population, and rather generally distributed geographically. Let us now consider the fact that those who speak well employ several kinds of good usage.

The same person, we know, pronounces differently when making a public address, declaiming prose or verse, or speaking familiarly. Pronunciation differs even according to the kind of verse one repeats, whether heroic, or lyric, or according to the kind of prose one reads,—in short, according to the sentiments or impressions one wishes to convey. It is only a method of making the sound echo the sense, of course, and has often been pointed out by those skilled in the art of discourse. But we need especially to be reminded of it in connection with our subject, since in French the differences to be noted are probably greater than in any other tongue. There are differences of manner that need not be mentioned; those of sound are not without importance, though they concern few of the great essentials of pronunciation. The familiar, conversational style makes sparing use of linking; usually suppresses the *e* mute, (or, speaking more precisely, makes it really mute instead of giving it the obscure sound); often drops *l* before a consonant in *il*, and drops *e* and *r* after consonants; employs the guttural *r* instead of the lingual; pronounces with the close *e* the frequently recurring words *mes, des, les, ces, ses, est*. It is chiefly the carrying of these and other peculiarities to a greater or less extent into sustained discourse that marks the pronunciation of different speakers, who are all considered good, but not equally so.

Many of us are acquainted, no doubt, with the work of M. Paul Passy in the study of pronunciation. As a leader of the younger school of phonetists, and editor of the monthly *Maître Phonétique*, he enjoys a certain authority in all that pertains to the sounds of his language. In his little book entitled *Le Français Parlé*, which has reached its third edition and contains a variety of extracts with figured pronunciation, one can see some very striking examples of spoken French.



The international system of phonetic transcription, adopted by a large organization of teachers of modern languages, is here employed. According to the character and style of the extract, his pronunciation varies from the familiar, conversational manner in a scene from a comedy of Labiche, to the formal manner required by the selections that are oratorical, or in verse. The pronunciation which he reproduces is his own, "the only one," he prudently says, "which I have sufficient acquaintance with." This pronunciation, he says further, he has normalized, when it seemed necessary, and recommends it as current French, free from any local accent, even that of Paris, his home. Another book upon this subject, also the work of an expert authority, has appeared within a few months. It is entitled *Specimens of Parisian Pronunciation*. Its author is Professor Koschwitz, of the University of Greifswald, known as one who speaks with weight upon old and new French. His book is made up of selections in prose and verse with a phonetic transcription of his own, but the pronunciation is that of the authors themselves of the selections, or that of actors to whose favorite roles they belong. These two masters represent two divergent, but not widely divergent tendencies in pronunciation. Koschwitz stands for the more conservative usage, (which most of our grammars endeavor to present), and finds the normal or mean pronunciation in the theatre, public discourse and the conversation of the educated; Passy seeks the normal or mean pronunciation and usage not in the more artificial speech of the educated, but in the familiar, popular speech of the masses. The aims of the latter and of his school have been presented in a distorted or exaggerated fashion in some quarters. Some indulgence, perhaps even some partiality, is shown (though probably not by Passy) for the plainly incorrect usage of the market and street, for a manner lower than the average, which Heinrich Heine, fifty years ago, thought so excellent at Paris. Some see in the more radical theories and measures of certain "young phonetists" premonitory symptoms of the impending social revolution, threatening to substitute for the Academy and for good society as arbiters of language, a syndicate of Parisian hoodlums with the pronunciation and vocabulary of the slums. Such a danger is remote indeed, if Passy and his views may serve as an indication of the scope of the phonetic reform. In his book and that of Koschwitz, two selections happen to be the same, though one is fuller in the former. This selection is the address delivered by Pro-



fessor Gaston Paris, in 1888, before a learned assembly upon the dialects, or speeches of France. Upon the five pages of this address which the two books have in common occur nearly 5,000 sounds. In perhaps 200 of this great number differences are noted between the two pronunciations. The percentage, if figured out, will prove extremely small, showing that in the overwhelming mass of sounds there is as perfect agreement between the two speakers and the standards of pronunciation that they represent as can exist between two individuals. For the personal equation must be considered here, as Koschwitz shows: no two persons speak exactly alike, nor do any two hear just alike.

The other selection found in both books is the well known passage from Daudet, *La Chasse à Tarascon*. The author's pronunciation is reproduced with indication below of variant sounds noted when the same was read by Passy and by ten other persons, representing not only Paris, but Geneva, Lyon, Montpellier, Amiens, and other localities besides. By comparing the various results we plainly see that, although the provincial accent as it appears upon the stage in an exaggerated form is sufficiently marked to furnish amusement, now as for many generations in the past, to Parisian audiences, it is after all but slight in degree and concerns but few sounds. These are, in addition to those in question between Passy and Kochwitz, the *ɑ*, *ɛ* and sometimes the *ɪ*, the three latter, of course, appearing most frequently in the pronunciation of those from the south of France. The persons thus tested are all of the class called educated. Some were professional teachers, students, one, at least, an actress. The ear of the expert phonetist noted and recorded shades and refinements of sound that elude many Frenchmen, and which a foreigner would usually fail to detect at all. This does not mean, however, that we who are endeavoring to make French a means of drilling and filling the mind of the student may not derive great benefit from studying these refinements and niceties of accent. Their study will prove all the more helpful in such books as I have mentioned, because few of the technical terms of phonetics are employed, and none of the characters used in transcription appear strange or complicated after a second or third glance.

It is erroneous to assert that anything is fixed or unalterable about language. It is an error also to maintain that language undergoes any

change all at once, sudden and important, except in the acquisition of new words, as during the past century. This is true of the French, though it is the speech of the people that has in modern times changed most strikingly as to government, social conditions and thought. Modification, but not transformation, has occurred and still continues. Like all natural processes, it is gradual, and prodigal of time.

With these thoughts in mind, we may and should look for new light upon French pronunciation. But the old standard or standards, though slowly changing, are still valid; to them must conform all words and the pronunciation of those who use them.





## INSTRUCTION IN MODERN LANGUAGES PREPARATORY TO COLLEGE.

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**T**HE question as to methods of preparing students for college and as to the suitability of certain institutions, more especially of the High School, for that purpose, is, at present, a widely agitated one; and considering the important influence which previous training has upon the student throughout his entire college course, no question deserves a more thorough discussion.

It is the purpose of this paper to pursue a special inquiry into this subject along the line of Modern Languages, leaving to others the discussion of it in its other phases. I shall confine myself strictly to German and French, about which, I assure you, I have nothing new to say, but shall content myself with emphasizing a few points which have often been discussed before.

Instruction in Modern Languages preparatory to College in Ohio, at the present time, is carried on, for the most part, in the Preparatory Departments of Colleges, in private Fitting Schools, and in the High Schools of the State.

The Preparatory Departments of Colleges seem to be, in part, the outgrowths of necessity.

There being in the West no institution in past years which carefully prepared students for college, it was necessary that the colleges should perform a part of that preparation themselves; there is no doubt, too, that to the weaker colleges the preparatory annex was of great material aid in swelling the list of students and increasing the yearly income.

These institutions are open to many grave objections and are, let us hope, only transitory. As soon as the High School finds her true place in our system of education, we may look to see them wither away like the useless caudal appendages of our prehistoric ancestors.

The Private Fitting School, which is so influential in the East and South, has not attained to as great importance in the West. One cause of this is the high tuition charged by this institution, which places it



beyond the reach of the numerous poorer students who swell the rolls of the Western colleges. I do not believe the proposition feasible proposed by a recent writer, to make the Private School, by liberal endowments, a school for rich and poor alike; it is and always will be distinctively the institution of the rich.

It is, then, upon the High School that shall devolve, in the future, the labor of selecting the brightest minds and of fitting them for college. Let us see how well she is already fitted to perform that labor in regard to instruction in Modern Languages. In pursuing this question I shall deal with but two of its phases:

- I. The amount and kind of work taught.
- II. The methods employed.

First—From information kindly furnished me by Professor Eggers, I learn that, of the two languages in question, German occupies in the High Schools of this State, by far the most important position.

This is, in a great measure, due to the preponderance of German to French immigrants in the State, and to the consequent desire of the former to have their children instructed in their native tongue. Then, too, Americans find a knowledge of the language valuable from a business point of view; they study it for the influence it gives them over the German immigrant. These two purposes, a sentimental one on the part of the German and a business one on the part of the American, have introduced German into the High Schools of the State.

An entirely different purpose, one not nearly so strong, based upon an idea of culture, has affected the introduction of French. Hence, French is taught in a comparatively small number of schools, and is usually taught for fewer years than German.

The amount of time given to these studies in the High Schools of the above mentioned cities varies from two to, in one case, seven years, and from two to five hours a week; where the number of years is large, the hours per week are usually few. In a large majority of the schools German is taught four years at the rate of five hours a week. This is more time than is devoted to the study of German in many colleges, including their preparatory schools. Many of our High School curricula are so overcrowded, however, and the students so overwhelmed with work, that the best work cannot possibly be performed. A carefully prepared two years' course would accomplish more, the student not being overworked, than is accomplished by the



overworked student in four years. If I should accuse the High School of "vaulting ambition which overleaps itself," I do not believe I should go far from the truth. She has reached up and selected courses from the college curriculum in nearly every department of knowledge. These she has endeavored to adapt to the minds of her students, with the result of sending them forth bewildered by a mass of incomplete and undigested facts, or with dim and hazy ideas about things that should be dealt with in the upper classes of the college alone. This is nowhere else truer than in the instruction of German.

In quite a number of schools where German is taught four years, the course, as outlined, far exceeds the province of a secondary school; and with all due regard for the efficiency of the instruction, I maintain that the unripe age of the High School scholar must preclude such thorough work as the college performs. For the student who afterward attends college it is a waste of valuable time to perform work which he must, as a Junior or Senior, perform again more thoroughly.

But some one may answer that to prepare students for college is not the only province of the High School. She also fits students for citizenship.

I maintain that, so far as French and German are concerned, that instruction which fits young men and women for college will also, better than any other, fit them to become successful and law-abiding citizens.

The High School scholar demands of the Modern Language instructor one of two things—either a thorough preparation for college, or enough of the language to assist him in his business relations. To this the State adds moral and aesthetic culture.

Now all these ends can be better attained by reading simpler prose narrations, modern comedies, and short ballads, and by practice in composition and conversation, than by studying the dramas of Goethe and Schiller, whose higher beauties the pupil is not old enough to perceive, and whose language, filled with the license and archaisms of poetry, can be of little value in furnishing a vocabulary for conversation or a criterion of style. Much as you admire the great dramatist, you would not desire a foreigner to speak or write like Shakespeare.

There are many short and simple novels full of beauty and high morality, and there are bright idiomatic comedies and ringing ballads a plenty in both German and French, which the instructor may use



and so leave the higher forms of literature to the more developed student and better trained professor of the college.

The text-books used in the High Schools of the State are many and various, and bizarre. Little attention seems to have been paid in many places to the fitness of the book for the work in hand. Books which ought long ago to have been relegated to the dust-covered shelves of antiquity are still found in the hands of instructors in many schools; while in other schools books are used that should be placed in the hands of maturer students only.

From answers received, it seems that in very few places were the text-books selected or the courses of study arranged with any purpose whatever of fitting for college.

Very few instructors knew if any credit was given their students by any of the Ohio Colleges. This is sufficient evidence of the lack of connection existing between the High Schools and Colleges of the State.

What is needed is not only the establishment of a connection by which the College shall be looked upon by the High School as its superior, but also the construction of a sharp boundary line where the province of the High School ends and that of the College begins.

If this is properly done, I do not believe that the time will be long, let me repeat, until the High School shall assume, exclusively, to the detriment of all other schools, the function of a preparatory school.

There are two things which militate against the assumption of this position by the High School, in regard to Modern Languages: One is the business instinct of the people which demands shallow methods whose effects may be seen immediately, and which cannot wait until the influence of a more thorough training becomes apparent. It is this which places more value upon the ability to utter a few sentences in a foreign tongue, than upon the power to comprehend the literary beauties of a poem; and it utterly fails to understand the fact that many years' residence in a foreign land is necessary to a perfect acquisition of its language, and that instruction, unless aided by the burning zeal of the student, can never give him a working command of a foreign tongue.

Another opposing element is sometimes found in the attitude toward colleges assumed by the instructors themselves. Self-made men or graduates from those schools of the West which employ different



methods and cherish different ideals from ours, are apt, sometimes, to nourish a feeling of contempt toward the colleges or at least to look upon them with indifference. These men do not readily step into the line of college work. If the colleges could get more of their own men into the High School work, the labor of bringing them into line would be less difficult, and better results might follow.

Second—This brings me to the second division of my subject :

From answers received from the various instructors, it would seem that the methods employed in teaching Modern Languages are even more various than the text-books in use.

The so-called natural method, however, does not seem to be esteemed so much as a method based upon the grammar, somewhat as in instruction in the Ancient Languages. There is no doubt that each instructor should select and use whatever method he pleases, provided, he thereby attain legitimate ends. So without entering into a discussion of this much vexed question, permit me to explain what seems to me the most valuable method.

There are those who believe that a scholar as old as the average High School scholar, who is accustomed to get not only his information, but also a large part of his vocabulary, from the books he reads, will soonest learn a foreign language by continuous reading, supplemented by conversation and composition. In pursuing this method several important things should be observed.

In the beginning, much depends upon the pupil's acquiring a good pronunciation. To this end the instructor should carefully pronounce every word of the lesson before the pupil is called upon to memorize it. If possible, he should pronounce each word several times, each time requiring the pupil to pronounce it after him. There is nothing so difficult to eradicate as a bad pronunciation, once it is acquired. There is little value in rules of pronunciation, especially for young beginners.

The minimum amount of grammar requisite to begin reading should be taught, but what grammar is taught, should be taught thoroughly. It is well to introduce the reader after having drilled thoroughly in the commoner forms of nouns, adjectives, pronouns and two verbs, a weak and a strong one, although pupils can read with even less grammar.

Much advantage is gained by calling attention frequently to the



more obvious cognate forms. In this the instructor will find Brandt's German Reader valuable, as in its vocabulary the cognate forms are clearly indicated.

If such text-books existed, I would say that no grammar should be used which does not draw its vocabulary as well as its grammatical forms from the earlier pages of the reader. In one well-known grammar are seven words in the first lesson which are not found in the corresponding reader at all, and twenty-three words in the first lesson which are not found in the first and second lessons of the reader. It is an obvious waste of energy for the pupil to commit to memory so many words which he must forget before he meets with them again.

If we would attain the greatest results in teaching Modern Languages, we must apply to it the laws for the conservation of energy, just the same as does the constructor of the locomotive or the builder of the ocean steamship.

Too much importance cannot be attached to the first five or six weeks, and here there is the greatest danger in progressing too rapidly. The slower pupils easily become bewildered with the pronunciation and with the German printed letters unless considerable pains are taken with them at the start. After they have overcome these two difficulties, progress may be much more rapid.

The difficulties of composition should be altogether avoided for the first month or two. After the pupil has become familiar with the reading, he will make much more encouraging efforts at composition.

Finally, let me say that, since the attainment of a vocabulary is by far the most important point in the studying of Modern Languages, those selections for reading should be chosen which, by offering the least obstacles in the way of involved sentences, shall the best conduce to that end.



## THE ENGLISH ROMANTIC MOVEMENT.

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EVERY phase of literary development points to a process of evolution. This process may be slow or rapid, conscious or unconscious, according to the conditions under which it manifests itself. In the terse Gallic phrase of Taine, 'the present completes the past, and the past explains the present.' Never has this principle been better illustrated than in the history of the rise of the English Romantic Movement. Refinements of definition aside, this movement has had a larger significance in England than in either Germany or France, and stands primarily for the revolt against the classicism of the Augustan Age of Pope and his School. This revolt took three forms: (1)—A revival of the interest in the literature and life of the remote past; (2)—a return to naturalness in the expression of the feeling for external Nature; (3)—an appeal to subjectivity, or specific intensity of spirit.

In these three forms the Romantic movement began to show formidable front soon after the middle of the eighteenth century, in both poetry and prose, and to point its finger of command and condemnation at the artificial style of Pope and his School. Nothing could, however, have been more gradual and quietly persistent than the first intimations of the movement long before that time. Too many readers, and even scholars, are prone to think that the English Romantic movement dates from Wordsworth and his School, as merely one manifestation of the social and intellectual upheaval of the French Revolution, or as a sort of spontaneous generation, with no antecedent conditions of development. Careful study, however, of the formative agencies at work during the whole of the eighteenth century, such as has been done fullest and best by Mr. W. L. Phelps, Instructor in English at Yale College, in his recently published monograph on the *Beginnings of the English Romantic Movement* (Ginn & Co.), will restore sight to many that have been blind.

Our main topic determines our course. At a time when the supremacy of prose and reason and of French influence was most assertive and defiant, and when the *Essay on Man* had become the accepted type and model of poetic composition, a feeble and half-conscious resistance to the reigning taste was shown, as early as 1706, in the pub-



lication of Watson's *Collection of Scots Songs, Ancient and Modern*. In point of date and influence, this collection is, according to Mr. Minto, 'the seminal work of the Scotch poetry of the eighteenth century,' and it illustrates the first aspect of the revival of the interest in the remote past. A glance at the Glasgow reprint of 1869 partially belies the original title, in that many of the poems are English in subject and dialect rather than Scotch. The fact of its immediate, although short-lived popularity is especially significant because it made possible, in 1724, a better-known and better-deserving successor and professed imitation, the *Tea-Table Miscellany* of Allan Ramsay. This became the most popular collection of the time, and the direct inspiration of Fergusson and later of Burns. Each of these collections was designed primarily as a song-miscellany which should catch the popular ear, rather than as a formal revival of the old ballads due to any æsthetic refinement of purpose. Within the first quarter of the century, however, and contemporaneously, indeed, with the *Tea-Table Miscellany* (1723-5), an attempt was made, in London, to effect such a purpose in the publication of an anonymous *Collection of Old Ballads*. Of this new type is Ramsay's second collection, the *Evergreens*, which appeared forthwith, (1725-6),—less popular, to be sure, than its predecessor, but more significant in connection with the development of ballad literature.

The century is not out of its first decade when Addison surprises us, in two of his *Spectators* (Nos. 70 and 74), with a suggestive and appreciative criticism of popular poetry as shown in the *Ballad of Cherry Chase*. In this criticism Addison slaps in the face the false wits of the Metaphysical School of Cowley, and incidentally notes the degeneracy of a conventional epithet, which later on acquired a special significance. 'I know nothing,' he declares, 'which more shows the essential and inherent simplicity of thought, above that which I call the *Gothic* manner in writing, than this—that the first pleases all kinds of palates, and the latter only such as have formed to themselves a wrong artificial taste upon little fanciful authors and writers of epigram.' In the next breath, however, Addison feels obliged to apologize for the cardinal quality of simplicity in the *Ballad*, and to deprive his criticism of half its point and sanity by lugging in formal comparisons with Virgil and Homer.

Passing by several groups of song-miscellanies—with only a glance at Capell's *Prolusions*, in 1760, for the sake of paying tribute to the



painstaking accuracy of his work as editor, in contrast with that of his predecessors and contemporaries—we come to the epoch-making book of the century, the *Reliques of Ancient English Poetry*, by Bishop Thomas Percy. Published timidly and tentatively in 1765, and with dim consciousness of their destined importance, the *Reliques* naturally failed, on the one hand, to satisfy the old-school critics, including both Johnson and Goldsmith, but, on the other hand, they at once pleased the public. All was, in fact, ripe for the change, as we shall soon see, and Percy's collection serves rather to register that change than to lead it. The *Reliques* form a storehouse of ballads, songs, and metrical romances, culled from every source with the indefatigable zeal of an antiquary and the sympathetic appreciation of a poet, the new being sandwiched in with the old, in accordance with the prevailing fashion. The titles of a few of the poems in this collection tell their own story as to rare old treasures within: the ballads of *Cherry Chase*, the *Friar of Orders Gray*, the *Nut-Brown Maid*, *Fair Rosamond*, the *Legend of King Arthur*, *St. George and the Dragon*, as well as the more recent song of Sir John Suckling's, *Prithee, why so pale?* With all their limitations in point of critical editing and conventional retouching, these ballads breathe the full spirit of chivalric and mediæval time, and afford a refreshing contrast to the polished tameness of much of the contemporary verse.

The influence of the *Reliques* was wide and far-reaching, and increased steadily down to the time of Wordsworth and Scott, each of whom gives to them unstinted praise and acknowledgement of indebtedness. Percy's example had, within the century, a number of followers, notably Joseph Ritson, in the interest of accurate editing, as opposed to the Bishop's critical slovenliness and perverse revision. Not only the Ballads themselves, but the prose matter which accompanied them counted for much. One important and direct result was the *Minstrel*, by James Beattie (1771-4), almost the last and, after Thomson's *Castle of Indolence*, the best of the eighteenth century imitations of Spenser. This work, moreover, marks another tributary to the main stream of the Romantic movement, and serves at the same time as a direct bond of connection with the ballad revival. Spenser became, indeed, a master spirit of the later as well as of the earlier Romanticism, as Pope had been that of the Augustan classicism. Coincidence of dates makes a fresh point of departure. In 1706 Matthew Prior,



a thorough-going Augustan, put forth an *Ode to the Queen*, in which he adopted a pseudo-Spenserian stanza of ten lines, instead of the normal type of nine lines; and, seeking to serve two masters, Horace as well as Spenser, he served none. Prior's poem is as much of a failure as his attempt to turn the fine old ballad of the *Nut-Brown Maid* into Augustan heroics. Much, however, as he missed Spenser's mood, he succeeded in making himself the pioneer of a host of imitators of the *Fairy Queen* down through the century. Most of these imitators, it is to be observed, spoiled what might have been taken as an indication of a genuine interest in the chivalric past of Spenser, by a persistent perversion of taste in treating him with satirical mock-seriousness or flip-pant, half-comic intent. The first poet who took Spenser seriously and sympathetically proves to be one of Mr. Phelps's 'discoveries,' so to speak, William Thompson (died about 1767), several of whose earlier poems thus show Romanticism in substance as well as in form. This is all the more significant from the fact that two of the greatest Spenserian imitators of the century, Shenstone, in his *School-mistress*, and Thomson, in his *Castle of Indolence*, saw fit to introduce a coloring of burlesque and to make this, in part, their apology for the use of the Spenserian stanza. Outranking all others of its kind is the *Castle of Indolence* (1746), which Mr. Saintsbury does not hesitate to give, on general grounds, a high place in the poetry not only of the century but of all time. It catches at once the melody and feeling of the master-poet and the modern Romantic spirit, forecasting, in the languid dreaminess of its 'pleasing land of drowsy-head,' the *Lotus Eaters* of Tennyson. All this is before the pivotal date of 1765. Soon after it came, as we have seen, the *Minstrel*, late enough, however, in the development of the Romantic movement to give unmistakable foreshadowings of Wordsworth; and its central figure, furthermore, is as vague and unformed as that of Wordsworth's Wanderer in the *Excursion*.

Another aspect of what may be called the reaction in form against the tyranny of the heroic couplet, kindred to that of the Spenserian revival, is shown in the resort to blank verse and the octosyllabic couplet. These forms point backward to Milton and forward to Wordsworth, Scott, and Byron. In the awakening of an interest in Milton, Addison starts early with his papers on *Paradise Lost*, contributed to the *Spectator*, but their prevailing emphasis of classicism



makes their influence count for little in the Romantic revival. Within the second quarter of the century, Thomson in his *Seasons*, Blair in his *Grave*, and Young in his *Night Thoughts* take advantage of the greater freedom of blank verse, and gradually sap the life-blood of the heroic couplet, until it requires all the medical skill of Goldsmith to restore, by artificial means, its vitality and give it a new lease of life.

If Milton's blank verse did much to promote the revolt against the Augustan couplet, his octosyllabics did more. His *Il Penseroso* started the so-called 'Literature of Melancholy' and the 'Grave-yard School,' which culminated in Gray's *Elegy*, in this respect affecting the Romantic movement more in thought or subject-matter than in verse-form.

The pioneer in this revival is Pope's mentor, Thomas Parnell (died in 1717), whose *Night-Piece on Death* precedes by a score of years the better known *Grave* and *Night Thoughts*. Later names in this connection are greater. They include the brothers Joseph and Thomas Warton, Collins, and greatest of all, Gray. The first two differ from the others in being from the start avowed Romanticists. The elder brother sounds loud the note of change in his blank verse poem, the *Enthusiast; or the Lover of Nature*, and in his *Essay on Pope*; the younger brother enforces it especially in his *Observations on the Faery Queen* and in his monumental *History of English Poetry*. Their connection with the Miltonic sonnet is particularly noteworthy, in view of the fact that the Augustan tone and cast of thought shut out the cultivation of the sonnet altogether. The dearth is conspicuous, when we discover that the number of sonnets published between the last of Milton's in 1658 and that of Gray's isolated attempt in 1742, in memory of his friend Richard West, is limited to one! The sonnet had, indeed, practically disappeared, and its revival after 1750 is due chiefly, if not entirely, as Mr. Ward asserts, to Thomas Warton.

Somehow no attempt seems to have been made to give elasticity to the heroic couplet itself by means of so-called *enjambments*, or run-on couplets, in the style of the previous century. Much later in the century, Cowper's long poems in this measure fell flat, not less from their heavy, didactic tone than from their rigid cast of form; and his success in his blank verse poem, the *Task*, only emphasizes his previous failures. It was, indeed, reserved for Keats to crystalize the freedom within restraint of the couplet, and to make it serve as his vehicle for



the expression of the union of the Greek with the Romantic spirit, so far as that union was possible.

Beyond a doubt, the foremost poet of the reaction immediately preceding the pivotal date of 1765 was Thomas Gray. Writing his early *Ode to Spring* (1742) in a conventional style of amalgamated Pope and Milton, independent of them only in verse-form, Gray advances, in successive stages, to the *Elegy*, the *Pindaric Odes*, and the translations from the Scandinavian and the Welsh, sounding louder and louder, as he proceeds, the clarion of Romanticism. The triumph of nationalism over classicism in the growth of Gray's poetic faculty is best seen in the substitution, in one stanza of the final draft of the *Elegy*, of three English names—Hampden, Milton, Cromwell—for the Latin names—Cato, Tully, Cæsar—of the first draft. The *Elegy* is, however, only partially committed to the new movement. Apparently Gray reserved himself for his *Pindarics*, and gained one portion of his reward in the creation of a new type of English verse. Later, in the *Fatal Sisters* and the *Descent of Odin*, the poet transfuses much of the spirit of the old Teutonic mythology, which he caught, second-hand, from Mallet's *Introduction à l'Histoire de Dannemarck*. Macpherson's *Ossian*, which we shall approach, and Evans's *Specimens*, in 1764, roused Gray to a still higher pitch of enthusiasm for the new movement, and one result is his latest important poem, the *Triumphs of Owen*. In the translation, moreover, of the Ugolino episode from Dante's *Inferno*, which we may call one of Mr. Gosse's 'discoveries,' Gray sounds still another note of revival and typifies his own facile, if limited power.

What Gray did in his translations serves to swell the volume of the main stream of the revival of the interest in the remote past. This new tributary, the British and Teutonic mythology, displaces the classic. First on home ground is William Collins, with his *Ode on the Popular Superstitions of the Highlands of Scotland*, written in 1749, but not published until 1788. It voices, therefore, rather the effect of the new feeling upon Collins himself than exerts a direct influence upon it. In the opinion of Lowell, as quoted by Mr. Phelps, 'the whole Romantic School, in its germ, no doubt, but yet unmistakably foreshadowed, lies already' in this Ode. In other ways, also, Collins is a genuine Romanticist, as is shown notably in his *Ode to Evening*.

The second name on home ground is *Ossian*. If Gray is the



foremost poet just before Percy, the *Ossian* of James Macpherson is the foremost figure. Macpherson shares, indeed, with Percy and Walpole, whom we have later to mention, the glory of greatest influence in the spread of Romanticism. His *Ossianic Fragments*, purporting to be translated from the Gaelic or Erse dialect, appeared in 1760, and had a more immediate effect upon both native and foreign literature than the *Reliques*, but not so permanent or healthful one. In point of form, Macpherson has created a new type of poetical prose, and in point of influence, certain aspects of his style and subject-matter—their wildness, unconventionality, and melancholy—have led to the sentimentalism of Byron and his School. Here for once at least, the Romantic movement becomes, in a certain sense, international. Roughly speaking, *Ossian* is to England what Rousseauism is to France, and the *Sturm und Drang* to Germany. From Goethe down, the Germans came more or less under the spell of *Ossian*, and his Wertherism is one of its results.

*Ossian* typifies one of our three primal qualities, the appeal to subjectivity, or specific intensity of spirit. It is this quality which, in a somewhat different manifestation, characterizes the Elizabethan and Cavalier poetry, and which was later frozen out by the repellant formalism and self-repression of the Augustans. It points back to Shakspeare, in his all-inclusiveness as dramatist and sonneteer; it glows just as strongly, if peculiarly and not so greatly, in the religious poems of Crashaw; and and it leads through *Ossian* again to Byron. Its keynote is passion, and its subdominant, pathos. We may sound both in unexpected places. In the *Eloisa and Abclard* and the *Elegy to an Unfortunate Lady* even Pope surprises us by giving utterance to a subjective and almost Byronic intensity of feeling. In these earlier poems, indeed, all is not gloss and veneer; but occasional passages of genuine passion and pathos seem to indicate possibilities which were latent in Pope, but which could not be allowed to break through the crust of the ruling sentiment of the age. Lesser poets felt the repression just as strongly, and only sporadically gave vent to a natural manifestation of feeling. The most significant burst from classical bondage was made by Christopher Smart in his *Song to David*, issued in 1763. 'In a single poem, Smart deserves,' as Mr. Ward asserts, 'to be remembered as a poet who for one short moment reached a height to which the prosaic muse of his epoch was wholly unaccustomed. There is nothing



like it in the eighteenth century ; there is nothing out of which it might seem to have been developed.' The *Song to David* is, in fact, a loud and resonant call of the Elizabethans ; and its strange and isolated power became a permanent inspiration to so late a Romanticist as Browning. The only other Elizabethan of the century is William Blake, whose poems of child and animal life breathe much of the spirit of the older time. Another part of his work—subjective as all of it is—illustrates one aspect of the *Ossianic Fragments*. When the exalted states of feeling reached prophetic vagueness and mysticism, they gave food to Blake, in the morbid sentimentality and lurid coloring of his allegorical rhapsodies, and later to Byron in his *Manfred* and *Cain*. In type of performance, if not in extent of influence, Blake is an immediate forerunner of the 'Satanic' School of Byron, Shelley, and Keats.

Reversion to our main channel involves a passing notice of the fact that Macpherson shares with another poet, the 'boy Chatterton,' the notoriety of having committed the most egregious forgeries recorded in literature. The question of authenticity aside, however, Chatterton proves to be a true disciple and a master-force in the critical period of the rise of the Romantic movement, only a little later born than Macpherson. Chatterton's expression of the Romantic spirit in the so-called *Roxley Poems* (1767-70) is nearer, indeed, to that of Keats and Coleridge than to that of *Ossian*. If Chatterton had not chosen to hide his genius under the veil of a supposititious, North-English dialect of the fifteenth century, his immediate influence would have counted for much more than it did. No poet of his time, the third quarter of the century, showed so fully the high temper of romance, and his own brief and sad career of eighteen years gave a correspondent coloring to his whole poetic work. Between Chatterton's *Ballad of Charity* and Keats's *Life of St. Agnes*, there is, according to Mr. Watts, 'an entirely spiritual kinship' ; and none deserves so much as Chatterton the tribute of dedication which Keats returns him in his *Endymion*. Chatterton knew, moreover, and practised freely the alleged 'new principle' which Coleridge formulated in *Christabel*, and not even Coleridge was more thoroughly imbued with the Romantic spirit than he. It is not too much to assert, at this point, that Chatterton is the father of the new Romantic School.

Indisputably the smoothest and broadest current of Romanticism



flowed along the expression of the love for external Nature. Every poet who came under the sway of the other aspects of the new movement was sure to feel that of this aspect, along with them, although the reverse was not always true, as we may see in the case of Thomson and of Cowper. In his essay on *Poetry as a Study* appended to the 1815 edition of the *Lyrical Ballads*, Wordsworth makes a sweeping and not wholly exact statement that 'excepting the *Nocturnal Reverie* of Lady Winchelsea and a passage or two in the *Windsor Forest* of Pope, the poetry of the period intervening between the publication of the *Paradise Lost* and the *Seasons* does not contain a single new image of external Nature.' This exception in Pope's favor indicates very clearly the early suppression of all reactionary tendencies and his own attitude of utter acquiescence in the dicta of the age. Wordsworth's remark applies, however, with full force to Lady Winchelsea (died 1720), as may be seen in her *Ode to the Nightingale*, as well as in her *Nocturnal Reverie*; but it also applies just 'as strongly to Parnell, whom we have already mentioned for a different purpose. Some of his poems show a genuine feeling for Nature and a Wordsworthian touch, as in the *Night-Piece* above mentioned, which Goldsmith preferred to Gray's *Elegy*. With Thomson's *Seasons* a leap forward is taken, so far as subject-matter and, as we have seen, form are concerned. The subject is its own index, and the fact that Thomson continues still to be read points to an enduring element in his verse. At the same time, Pope being not yet dead and not far away, the stamp of Augustan influence is discernible upon him. In the *Castle of Indolence* the feeling for Nature takes a languid, sensuous turn, quite distinct from the out-door breeziness of the *Seasons*. Soon after Parnell are scented fresh whiffs from the 'north in Allan Ramsay's own poems, as distinguished from his collections of songs and ballads, but as they travel south, they become evidently tainted with the noxious odors of classicism. In the preface to the *Gentle Shepherd*, however, Ramsay is much earlier (1724) than Gray in sounding the note of nationalism against classicism, when he states his preference for native scenes and native names to those of Greece or Italy. In his own songs, moreover, Ramsay helps to forge the claim which links him, through Hamilton and Fergusson, with the greatest of all song-writers, Burns. To Hamilton, by the way, is due the credit of having written the *Braes of*



*Yarrow*, perhaps the most thoroughly Romantic ballad of the first half of the century.

It can hardly be said that Goldsmith is a Romanticist. In his prose he speaks out, along with Johnson, his ridicule of the ballad revival and his opposition to blank verse. Yet his expression of the feeling for nature, in his picture of 'Sweet Auburn,' is something different from his conventional models, and his artless simplicity and naive sentimentality are suggestive of a mild Rousseauism, and show obvious marks of Romantic influence. The work of Gray which most fully exemplifies the quieter, pastoral aspects of the movement is, obviously enough, the *Elgy*; but this is not the whole, nor perhaps the best of Gray: that we see in the *Pindarics*, and with it a wilder picture of Nature. We need to wait some time for the full expansion of this Nature poetry. This we find in Cowper, in the ninth decade of the century, whose love of Nature is almost his life and thought, as it certainly is his dominating genius. In the solitary and meditative muse of Cowper, the strong 'centrifugal tendency,' as Mr. Courthope expresses it, first discovers itself, which is afterwards to be so fully developed by the 'Lake' School. It is but a short step farther on, and a little downward, to Crabbe, whose views of Nature and peasant life, as set forth in the *Village* and other poems, are as far removed from the conventional pastoralism of his predecessors as those of Wordsworth; but whose realistic cast of thought, ultra-scientific, Pope-like precision in describing external Nature, and persistent use of the conventional couplet bar him from close affinity with the Romanticists. In only one poem, the tenth of his *Tales*, entitled the *Lover's Journey*, does Crabbe indulge in a continuous expression of the feeling for external Nature. Crabbe is, in one sense, too intensely human; in another, too much what Horace Smith, in the *Rejected Addresses*, calls him, 'Pope in worsted stockings,' to find his level among the master spirits of poetic imagination in the last quarter of the century. Prominent among these, but isolated in place and nationality, stands Burns, who represents at once the culmination, as we have seen, of the song-writing of the century and perhaps of all centuries, and the most adequate expression of Scotch poetry and Scotch life. Isolated as he is, he typifies one aspect of the forward tendencies of his time, and cannot escape his environment from without as well as from within.



Time has sufficed to follow in detail only one stream of Romantic influence—the poetic. The other broad and deep current is supplied by Romantic Prose Fiction. By a strange vagary of fate, the date of its rise is almost coincident with that of the appearance of Percy's *Reliques*, in February, 1765, and the work which signalizes it is Horace Walpole's *Castle of Otranto*, published in December, 1764. This is the first of a line of so-called 'Gothic' tales of grotesque improbability and supernatural horror, in which the *deus ex machina* is a gigantic helmet, 'a hundred times more large than any casque ever made for human being,' and instrumental, among other direful things, in crushing to death beneath it the young Prince Conrad, just at the hour of his nuptials. The popularity of the *Castle of Otranto* and its succession of imitators point conclusively to the awakened interest in the remote past, however grotesque and morbid this first manifestation may have been. It has, indeed, little resemblance to the machinery of the ancient romance of chivalry, and seems designed rather in burlesque of it. Skulls and skeletons, sliding panels, damp vaults, trap-doors, haunted chambers, and blood-dripping statues are poor substitutes for the gallant exploits and airy enchantments of mediæval chivalry.

But the real prototype of the modern romance is shown rather in Thomas Leland's *Longsword*, which antedates by two years the *Castle of Otranto*. The one is a historical, and the other a 'Gothic' romance. Tedious reading, as *Longsword* is said by Mr. Phelps to be—for the work has not been accessible to me—it obviously points in a more direct line to Scott than Walpole's work, but its influence was little, if at all, felt by Scott himself, as he nowhere makes mention of it, and its merit is slight.

The chief preservers of the direct line of succession down to the end of the century are Mrs. Clara Reeves, with her 'Gothic' tale of the *Old English Baron* (1777); William Beckford, with his fanciful Arabian tale of *Vathek* (1784); Mrs. Anne Radcliffe, chiefly with her *Mysteries of Udolpho* (1794); Matthew Gregory Lewis, with his hobgoblin extravaganzas, like the *Monk* (1795); and William Godwin, with his elixir-endowed *St. Leon* (1799). Mrs. Radcliffe revels in romantic and picturesque scenes among old ruins, dark forests, and high mountains, but she is more moderate than Walpole in her use of supernatural agencies, and always contrives, in the end, to explain them in accordance with natural causes. 'Monk' Lewis, as he is called, made,



however, no such concessions to the advance in taste, but peopled his tales with horrors of every kind, after the model of the German romances of the period. The appearance of the *Monk* in 1795 marks almost the latest outburst of the morbid tendency in the new movement. It was reserved for Scott, a score of years later, to harmonize all the extravagant tendencies, and to determine the highest point in the development of the Romantic movement in prose fiction.

As all roads lead to Rome, so all the tributaries of the stream of Romanticism descend to the sea. Before they reach it, they unite, with mighty force, to swell the full tide of the movement as it becomes manifested, on the one hand, in the poetry, and on the other, in the prose of the nineteenth century. Meanwhile a mighty current sets in from the south, of an entirely different influence—the French Revolution—which gives impetus and direction to the main stream, but which is beyond our present interest. The works which mark the rise of the tide after the confluence of the tributaries are the *Lyrical Ballads* of Wordsworth and Coleridge, published in 1798; and Scott's *Minstrelsy of the Scottish Border* in 1802, and *Waverley* in 1814. Wordsworth stands for the natural, and Coleridge for the supernatural in poetic conception and treatment. The one emphasizes the love of Nature; the other, the love of the past and a heightened intensity of feeling; and both give significant expression in prose to their theories of poetic composition. Coleridge became, moreover, the foremost champion of Romanticism and Wordsworth, in essay, lecture, and conversation, most notably in his *Biographia Literaria* (1817), and had, even before 1800, sowed the seed of nineteenth century critical prose. This took full flower within the first quarter of the century in Lamb and Hazlitt, whose out-spoken love and praise of the Elizabethan dramatists and conscious reproduction of the old-time aroma of Browne and Fuller are in entire consonance with the prevalent mood. Scott typifies, in both his poetry and his prose, that aspect of the movement which sprang from the *Reliques* and the love of the chivalric past. In these hands Romanticism is supreme. Within the same period Byron, Shelley, and Keats develop, still further, special manifestations of the movement, and Tennyson and Browning have carried it on to our time. Without Romanticism Wordsworth's glorious poetical product and that of his successors could not have been.



## THE STUDY OF MIDDLE HIGH GERMAN IN OHIO COLLEGES.

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THERE is probably no branch of academic study concerning the scope of which there exists such a diversity of opinions as concerning the scope of the study of Modern Languages. In European and especially in German universities linguistic research, philology pure and simple, in a majority of instances, carries the day over the study of literature; little attention is paid to modern literature. It is too often forgotten, that, as Dr. Gustav Körting in a most thoughtful monograph (1) states,

*“Der neusprachliche Unterricht auf den Gelehrtschulen vor Allem die Kenntniss der Litteratursprache überliefern und in das Studium der Literatur selbst einführen soll.”* There are exceptions, notable ones, none more striking and more instructive than the life and work of the late Prof. W. Scherer.

The value of painstaking philological labors as an essential preparation for higher critical study is so great that I may be pardoned for quoting another sentence from the monograph just referred to.

*“Wer da glaubt, dass das minutiöse Studium von Sprachformen, das Collationiren und Emendiren von Texten langweilige und pedantische Dinge seien, wer nicht fähig ist, sich unverdrossen der Erforschung anscheinender Kleinigkeiten hinzugeben und die Bedeutung solcher Arbeit für die Wissenschaft zu erkennen, wer sofort auf den Höhen des Wissens umherwandeln will, ohne die beschwerlichen Stufen, die zu ihnen führen, emporgeklommen zu sein, wer immer nur geniessen will, ohne sich abgemüht zu haben im Schweisse seines Angesichtes—der möge werden, was er sonst will, aber er bleibe fern von der Philologie, denn jeglicher innere Beruf fehlt ihm dazu.”* —Körting, p. 39.

In our own country, wherever the study of Modern Languages has reached a level which renders a comparison with the state of affairs in Europe possible, a happy mean has usually been found: both literature

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(1) *Gedanken und Bemerkungen über das Studium der neueren Sprachen auf den deutschen Hochschulen.*

*Von Dr. Gustav Körting, Heilbronn, 1882, p. 38.*



and linguistics receiving due attention. This is especially, I might say, exclusively true of Eastern institutions.

In our own State, I am inclined to think, the instruction in Modern Languages is, to put it mildly, in a state of settled unrest, the instruction wavering between an attempt to imitate the institutions of the East and, on the other hand, a clinging to a standard which does not rise above an average High School. It is my earnest hope that the efforts of this association will help to bring about a more reputable condition of things, by insisting upon a certain amount of elementary work being done by the High School. Such a reform can only be brought about by creating a healthy public sentiment. Further, it will be necessary for all of us to raise the standard of scholarship and to extend the scope of instruction to a point that all can agree upon.

The present state of things is discrediting Ohio Colleges among the colleges of the land; it does not impress upon the people at large the fact that the department of Modern Languages is or ought to be, equal to any other in college, by virtue of its thorough-going scholarship, its disciplinary value, its utility, if I may be permitted to use that term. I know that much has been gained over former times, but nobody will deny that there is not ample room for improvement.

The generally accepted course of instruction in German in Ohio Colleges (and I shall confine myself to this language as I am able to speak more authoritatively with reference to it) is something like the following: I state the average as I was able to glean it from the catalogues of Ohio Colleges. To begin with the time set aside for the study of German, it is astonishing to find how meager the allowance is, in a majority of cases. It will be safe to say that most Ohio Colleges do not give more than what would be equal to two years' work of five recitations per week. I mean when German is begun in college.

As to the work, some grammar and reader are used during the first year, or what would be equal to a first year's work. The amount of reading done during the first year is often surprisingly small. Grammars and readers are not always judiciously chosen. It is incredible that Worman's books should still be used. Their use can only be explained upon the hopeful assumption that a poor book may be an admirable tool in the hands of an excellent teacher.

The second year, or what would be considered equal to a second year's work, is given to the reading of choice selections and to the



study of Faust I. An outline of German literature, supplemented by lectures, is sometimes added. Very well so far, but can we not extend this? We can and must extend it, unless we desire to remain upon a level considerably lower than that of other languages, taught side by side with German and French. And let me right here enter a plea for the second part of Faust.

Faust represents to the American student the climax of German literature; it does represent such a climax in its entirety to the world. Why is II always judiciously, or otherwise, withheld from our students? Faust I is a tragic love-story, nothing else, unless it is succeeded by II. I should never attempt to read Faust I with a class that is not able to read Faust II. Faust I read alone will, except in individual cases, produce a warped mental attitude towards this masterpiece, which nothing is likely to straighten out in later life. Let us read both I and II, at any rate as much of II as will be necessary to round out an intelligent appreciation of this greatest of masterpieces. Acts 1, 2 and 5 must certainly be read.

But when this has been done, when the student has comprehended what Goethe means to express in the main idea of the play; when he has gained a fairly adequate notion of the wonderful wealth of axioms upon every conceivable question of life scattered with great profusion throughout the play, the truth of many of which only the larger experience of later life will demonstrate, then the student needs something else.

It has been rightly said that all scientific investigation is classification; classification is based upon comparison. There is no discipline in the study of literature that is equal to the comparing of two periods, two men, two masterpieces belonging perhaps to widely differing times. And which period can be more profitable to study for a student who has become familiar with the greatest masterpiece of the second classical epoch of German literature than the first classical epoch of the same literature, the time of the great epics, the time of the Minnesingers? Let the student revert to the time of the Nibelungenlied, or Gudrun, and of Walther and other Minnesingers.

I mention these as possibilities. Limitations of time will probably impose upon the instructor the necessity of confining the work of his students to one epic and the poems of one representative Minnesinger. If this should be deemed excessive let the Nibelungenlied be read;



this epic contains all the elements illustrative of the poetry of the period, as there are found in its first part some choice specimens of lyrical composition—the courtship of Siegfried and Chriemhild, the betrothal of Giselher and Rüdiger's daughter—and throughout the whole poem noble descriptions of the sterner aspects of the times. But it ought to be possible to find a place for more than this in our curriculum, certainly for the study of Walther in addition to the Nibelungenlied.

The study of both will not only be a source of delight to the student, but also a most profitable investment of time; it will form a most important supplement to the study of modern German literature, shedding a flood of light upon poetic conception, thought and mode of expression peculiar to German literature. To accomplish this no better works can be found than the Nibelungenlied and Walther's poems. Ernst Martin remarks about them (1):—

“*Unter diesen*”—i. e. the poems of German literature—*wird man keine finden, die mehr nationalen Character an sich tragen als die Nibelungen, deren Inhalt, die Heldensage aus einer jahrhundertelangen poetischen Thätigkeit des deutschen Volkes hervorgegangen ist, und die Lieder Walther's, der im Wendepunkt des Mittelalters stehend sowohl die Grösse Friedrichs I als auch den bald folgenden raschen Verfall des Reichs und dem Stolze wie der Trauer der Nation gleich edeln Ausdruck verlieh.*”

Martin's words are true, but hardly seem to cover all that can be got out of Walther and the Nibelungen; it shall be my aim in the few remarks which I propose to make, to outline a course of instruction in both.

There is little difficulty in reading M. H. G. for any student able to read modern German at sight, and this is an essential prerequisite. Let him, however, go through such an admirable primer as Dr. Wright's M. H. G. Primer, Clarendon Press Series, Oxford, and let him study the Phonology, noting especially the difference between ‘Umlaut’ and ‘Ablaut,’ if his attention has not been called to it before, and the few vowel and consonant changes. This can be accomplished in a very few lessons. Accidence and Syntax may be gone over rapidly. It would, however, be well to supplement this later by a somewhat more

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(1) *Ernst Martin, Mittelhochdeutsche Grammatik.*

*Vorwort zur dritten Auflage. Quoted from Zehnte Verbesserte Auflage. Berlin, 1882.*



extensive reference to the subject of Phonology, in some such book as Brandt's German Grammar.

It is possible that some instructors might prefer a German primer so as to accustom their students to the use of German text-books. The latter is an unquestioned advantage, but not sufficiently great to compensate for the difficulties in the use of a book or books not intended for the hands of American and English pupils. There is no M. H. G. primer which I know of, published in Germany that is so admirably adapted to the uses of American students as Dr. Wright's; I would not except Baer's, or Martin's, or even Paul's.

In a very few lessons the student ought to acquire the ability to read a considerable number of pages. The extracts given in the back part of Wright's primer may well be used as a beginning; they are judiciously chosen.

Beginning with a portion of a sermon of Brother Berthold of Regensburg, a quotation from the Swabian Lantrechtbuoch, or Der Schwabenspiegel,\* we find next a lengthy extract from Hartman von Auwe, Der Arme Heinrich, and the book closes with extracts from Walther and the Nibelungenlied. Do not let the instructor be satisfied with the latter. There is nothing more exasperating to a student than to have some scrappy quotations served up to him, which have lost all warmth and life from being torn out of their context. This is one of the most forcible arguments against the use of readers or extracts, specimens of literature which are being compounded with such wonderful industry in various quarters of our land, and the world over, and are a sorry substitute for the whole work, or a continuous series of poems.

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\*Dr. Wright makes a singular mistake in a note upon this work. "This work," he says, "was compiled by David von Augsburg about 1280, A. D." I quote a few lines from F. Vogt's article on M. H. G. Literature, "Grundriss der Germanischen Philologie," pp. 353, 354.

"*Dass letzterer, i. e. der Schwabenspiegel, von David von Augsburg oder von Berthold von Regensburg verfasst sei, hat man früher aus Berührungen mit den Schriften derselben ohne genügende Berechtigung geschlossen. Auch die herrschende Annahme, das der Schwabenspiegel in Augsburg entstanden sei, ist nicht genügend begründet; Ostfranken, speziell Bamberg und Würzburg wird eher als seine Heimat gelten können. Seine Entstehung wird von einer Seite noch in die Zeit vor 1268, von anderer auf 1275 oder eines der nächstfolgenden Jahre gesetzt.*"

*Grundriss der germanischen Philologie, p. 353, 354.*



Let the student, therefore, turn at once to a complete edition of the Nibelungenlied, which should be read FIRST, by all means; for its legendary contents, in their original as well as in their remodeled form lead us far into antiquity, in fact, into the most remote periods of the Germanic race.

For this reason the student must be furnished with an outline of the mythological and historical sources of the poem. Without this, many obscurities and especially several anachronisms would seem inexplicable. Brynhilt's furious resentment at Siegfried's betrothal and marriage, their unexpected and unexplained acquaintance, when Siegfried reaches Isenstein must at least appear singular unless they are explained as an unguarded introduction of earlier legendary elements into the poem. To find Attila and Theodoric represented as contemporaries requires certainly some comment. But this may be given briefly. A reference to the manuscript of the poem, illustrated if possible by facsimiles; to the author, or editor; to the theories concerning the genesis of the poem, may be deferred until a later time. The versification will not require extended notice, nor will it be necessary to give much time to the remnants of alliteration found in the poem, though they are numerous and very interesting.

I will refer, for a fairly complete treatise upon them, to

*Reste der Alliteration im Nibelungenliede.*

*Von Dr. O. Vilmar, Gymnasial Programm. Hanau 1855.*

Now I would have the students read as much as possible of the XXXIX cantoes or Aventiure. The instructor will naturally allow his students to linger longer on such pleasing scenes as may be found in Aventiure V, IX and XXVII, than on those full of ferocious carnage beginning with XXXII; but no general rule can, of course, be laid down. Only, an abundance should be given.

Now the question arises, what should the student get out of his reading, and how should he get it? The necessary information concerning the poem may be furnished ready-made by the instructor, or the student may be led to find it for himself. If adequate books of reference are at hand, let the latter be done by all means, though a few lectures summing up general results would not be out of place; but let the student dig for himself, let him find out the aesthetical value of the poem, let him get an insight into its ethical aspect, let him become



familiar with the times to which its final composition belongs, end of Twelfth or beginning of Thirteenth Century, let him also realize what elements introduced belong to earlier times.

Let us say a word or two about these points, merely touching upon some essentials. With reference to the esthetical value of the poem, it may be said that the peculiar barrenness of early German poetry precludes the possibility of finding great beauty of language, grandeur of style, wealth of epithets or abundance of figures. Early German poetry, and especially epic poetry is not rich in the elements which are generally considered important aids in poetical composition. It is somewhat difficult to explain this phenomenon and I shall not attempt to do so here. Let me refer any one interested in this subject to an excellent dissertation bearing upon it.

*Quellen und Forschungen zur Sprach- und Culturgeschichte der Germanischen Völker. Strassburg. Karl J. Trübner.*

*Über den Stil der Altgermanischen Poesie. Von Richard Heinzel.*

A parallel is drawn between early Scandinavian, Anglo-Saxon and German poetry, and the existence of a relative poverty in poetical resources of the latter is demonstrated without giving any satisfactory reason for it. The Nibelungenlied forms no exception to the general rule, its esthetical value lies principally in the mode of narration, pure and simple. The story is told admirably, it is somewhat long-winded at times perhaps, but take the whole poem, and this is again a reason why the larger part ought to be read, the story is told better than any other epic in a Germanic or Romance tongue preceding it. The student may however be led to find figures of speech, for the poem is not entirely void of them. He may discover attempts at personification, while it will hardly be necessary to call his attention to such exquisite similes as are to be found in Aventure V—281 and 283.

281. *Nu gie diu minnecliche also der morgenrot tuot ûz den trüeben wolken. (1)*

283. *Sam der lichte mîne vor den sternen stât, des scin so lüterliche ab den wolken gât dem stuont si nu geliche vor maneger frouwen guot.*

These and some other figures may be found and should not be overlooked, but the principal esthetical value lies in the way in which it is told. It must be read to be appreciated.

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(1) My references are to Karl Bartsch, Das Nibelungenlied, F. A. Brockhaus, 1872.



To introduce the student into a proper appreciation of the ethical aspects of the poem is a somewhat more difficult task ; for it means that the student should secure a full and comprehensive insight into the life of the times.

He should be led to realize how far religious influences had begun to pervade the life represented in the poem, how far pagan influences still prevailed. He will find that religious feeling was but skin-deep. The external forms are observed, but the virtues extolled in the poem are not those fostered by the Church, but those which had existed in former times. Loyalty, to mention but one, is not the product of a sense of duty nourished by clerical precept, but the result of a social evolution which had taken place in pagan times. Now it will be a most interesting problem for the student to decide how much of this superficial evidence of Christianity actually existed during the poet's time, how much of it is due to the fact that he treated a subject based upon pagan legends. Among the many features introduced which are still symptomatic of the 12th and 13th centuries I mention but one. The sanction of the Church was not considered essential for a matrimonial union. An open declaration of man and woman, that they would belong to one another, was all that was required.

The social organization is of equal interest, showing to us the beginnings of feudalism. Some very instructive chapters upon this subject may be found in—

*Julius von Moerner—Die deutschen und französischen Heldengedichte des Mittelalters.—Leipzig—Otto Wigand.*

It will be found in the Nibelungenlied that the comitatus or household retinue still represents the main strength of the king ; his vassals are barely mentioned. The important part which ' milte ' or ' milde ' plays in the relations between lord and retainers ; the sense of loyalty to the lord, which represents to the mind of the retainer crafty schemes and even murder as most commendable actions, provided only they are used to avenge a wrong done to the lord or his family ; the pathetic conflicts between this loyalty and the duties imposed by the dictates of friendship or hospitality ; the position of the king himself, his dependence upon the advice of powerful retainers, these and many other points may be gleaned from the poem.

The social life of the times offers many striking and interesting points, among others, the relation between man and woman, the abso-



lute authority of father, or brother, or guardian or husband over woman ; it is an incontrovertible fact, in spite of what has been urged against it, that domestic discipline, even in such an ideal relation as existed between Siegfried and Chriemhild, did not exclude corporal punishment, which is inflicted by the husband for a serious indiscretion.

Chriemhild confesses to Hagen—Bartsch, 894 :

*Daz hât mich sit gerouwen, sprach das edel wip :  
Ouch hat er sô zerblouwen dar umbe minen lip  
Daz ich iz ie geredete daz beswârte ir den muot,  
Daz hât vil wol errochen der helet küene unde guot.*

Anyone who can read anything else out of this stanza except that Siegfried thrashed his wife for having used her tongue too freely, must possess considerable ingenuity. But this only incidentally.

Much may be gleaned from the poem with reference to the occupation of woman, her absolute seclusion, a special part of the castle being set aside for herself and her attendants. The occupations of the men, the comparatively menial services rendered by the retainer to his lord, the habitations of the people of those times, upon all these points the poem will furnish material for interesting investigation.

A distinct characterization of the persons introduced into the poem may follow, and a parallel may be drawn between the characters of the Nibelungenlied and of Faust. The peculiar national character of both poems should be noted. Faust and Siegfried are distinctly Teutonic characters, both are idealists ; Gretchen and Chriemhild are flaxen-haired, blue-eyed German women, with all their faults and their numerous virtues ; Hagen stalks through the poem with Mephistophelian limp, and he as well as Mephistopheles command not unfrequently the silent approbation, not to say admiration of the reader.

The radical difference between the two works need hardly be pointed out to the student. He will realize readily that we find in Faust a universality of treatment, a breadth of view, a comprehensiveness of grasp in its far-reaching anticipations of great mental and moral problems, which mark it as the flower of a highly-developed state of civilization ; he will realize on the other hand with equal readiness that we find in the Nibelungenlied, characters that stand isolated ; a treatment barren in poetic resources, an imperfect delineation of



motives and finally only a record of events more or less historical, with occasional glimpses into the dim legendary past. The student will come to the conclusion that the philosophy of the one will be food to the minds of many, but also that the historical interest attaching to the other will never die out.

Turning now to the poems of Walther von der Vogelweide, I must repeat what has been said with reference to the *Nibelungenlied*. Let the student read as many of his poems as possible. Among the numerous editions there is none superior to that of H. Paul, *Die Gedichte Walthers von der Vogelweide*, Halle, Niemeyer.

Very little need be said to the student about Walther's life, for his biography is to be found in his poems. In fact it is the poems that furnish us with all the reliable data concerning the poet; and how far painstaking scholarship and minute criticism can help to reconstruct the biography of a man, about whom absolutely nothing is known except a few rather questionable legendary reports, this is admirably exemplified by two or three excellent biographies drawn entirely from the poems. I mention but one, that by Dr. R. Menzel, *Das Leben Walthers von der Vogelweide*, Leipzig, Teubner.

The reconstruction of Walther's biography from his poems indicates the method to be used in the study of this remarkable man. Let the student read a sufficient number of poems so that he can glean from them an outline of this man's life, his work, his character, and of the stirring times within which he lived. It is possible to ascertain a fairly reliable outline of his wanderings, though I would not ask the student to go into the minutiae of their chronology. The theories about his birth-place, his life at the Court of Austria, his subsequent disappointments, his migrations to and fro, his appeals for a fief, and his final settlement upon a small estate, his possible participation in a crusade, and a few other points may suffice. The student will have to distinguish between the poems of his youth, among which are to be found some of the finest gems of German lyrics, those of his manhood, and finally those of his old age. I have attempted to select from the poems what I should consider a minimum to be read. The task of fixing such a minimum was a most discouraging one, and was abandoned more than once, as a minimum must exclude many choice specimens that seemed almost essential, but I venture to give it for what it may be worth.



I would begin with 15 (Paul) in which the poet draws an extremely happy parallel between the beauty of flowers and of women, and arrives at the conclusion :

*“ Wir lāzen alle bluomen stān und kaphen an daz werde wip.”*

The distinction made between ‘Nideriu’ and ‘Hohiu minne’ in 16 is extremely interesting with reference to the time and also for the character of the poet. Another gem of a minnesong pure and simple is to be found in 18, and in 25 a charming description of the beauty of the month of May. 29 contains an expression of modesty which must not be taken too seriously :

*“ Mich nimt icmer wunder waz ein wip an mir habe ersehen,”*

and seq., seems to be so void of masculine vanity as to be almost unnatural. 52, full of patriotic pride and also of self-conscious power is still one of the most popular of W.’s poems. 54 and 57, illustrate excellently the humorous side of the poet’s fancy. 66 gives a warning note against the degeneracy of poetry which was ultimately to lead to the doggerel of Mastersong. 67 begins the more serious of W.’s poems, and we get a glimpse into the internal dissensions of the Empire, the contest between rival Emperors, the treachery of the Pope. This poem contains the well-known lines :

*“ Ich saz ûf eime steine, und dahte bein mit beine.”*

describing the attitude of thoughtful meditation, which the poet assumes in reflecting upon the misery of the times and upon the proper course to pursue in the midst of it. Kōnnecke. Bilderatlas, a most useful and inexpensive reprint of manuscripts, portraits, etc., gives a fairly good reprint of the poet in this attitude, taken from the Parisian manuscript, formerly known as the Manesse Handschrift. 68 is one of the most interesting of Walther’s historical poems. The appeal to King Philip for a fief, reenforced by reminding of the liberality of Saladin and “den von Engelhart,” i. e., Richard the Lion-hearted, shows the foible for a more or less refined mendicancy which Walther shares with his fellow-poets. In 75 we find a scathing denunciation of the Pope and the clergy. In this condemnation of their abuses there is much of that reformatory spirit to be found which assumed definite shape. Oct. 31, 1517 in Luther’s theses.



*“Saget ir uns daz er sant Pēters slüzzel habe,  
So saget war umbe er sine lēre von den buochen schabe.”*

—P. 116, 43-44, Paul.

is thoroughly Lutheran in tone and feeling.

The later poems are marked by still greater seriousness. The wails over the misery of the nation, the realization that his own life is drawing to a close impart a more sombre hue to his poetry. What wonder that we find in 81, at the close of such a lament the wish expressed that he would like “*die lieben reise gevarn über sê*,” a wish, which in spite of much that has been said to disprove it, must have been fulfilled, to judge from 83. This is the last authentic information about W.’s life which we may gleam from his poems.

A poem which it would be profitable to add is 87, probably one of his latest. It must certainly be considered as a sign of a progressive spirit, after what had been learned about the corporal punishment of women in the Nibelungenlied, to find this Minnesinger protest against the corporal punishment of children.

*Nieman kan mit gerten  
Kindes zuht beherten  
Den man zēren bringen mac  
Dem ist ein wort als ein slac.*

This suggestion is followed by some admirable advice addressed to the young.

It is needless to add that W’s poems will impress the student with the fact that they are to a greater extent than the Nibelungenlied, things of beauty, and it will not be a difficult task to demonstrate that the chief characteristics of W.’s poems are (in Paul’s words) “an element of humor, great vigor of expression, a love for personification and allegory, an ingenious refining of thought, and a masterly treatment of metrical form.”

I cannot conclude my remarks without at least referring to the fact that the study of Middle High German, as outlined in this paper does not close the possibilities of extending the study of German, or rather Germanic languages and literatures; but the introduction of a course somewhat like the one indicated will certainly prove a step in the right direction.



## FRENCH IN OHIO HIGH SCHOOLS AND COLLEGES.

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**T**HE question which I wish to consider in the present paper is a simple one: Is the position of French in the courses of our Ohio High Schools and Colleges as prominent as it should be? Does not this language deserve a more generous recognition than it at present receives? Can it not be made of greater educational value as a study? My plea is for more time, and for better and more adequate results.

It is somewhat surprising that, in a State which has so many flourishing high schools as has the State of Ohio, so comparatively little attention should be given to the study of French. It would even seem that in general, the subject is well-nigh disregarded. A generous number, I think a representative number, of our high schools devote some time to the study of German. Only a very few of them admit French. In from thirty to forty of them, if not more, courses in German are offered. As far as I am able to learn, there are not more than five or six of the Ohio high schools which have made any provision for instruction in French. I hold that equal recognition should be accorded these languages, that they should be placed on absolutely the same footing in our high schools.

There are several circumstances which have heretofore influenced the teaching of these two languages in Ohio, and have helped to determine their present relative positions. The fact of the large German-speaking population in our State, with the attendant effects upon legislation, is manifestly the first cause of the preference that has been shown the German language. The influx of German-speaking people has helped to give the language a popular and practical character which the French has enjoyed to a much less degree. It has been considered the correct, if not the necessary thing, to acquire some practical acquaintance with the German. It has been easy to secure teachers of German; or at least it has been easy to find persons to teach German who had a speaking knowledge of the language, or who spoke it as their native language. As the French do not emigrate, French-speak-



ing people have been fewer among us, and teachers of the language, at least native teachers, have been less readily secured. French then has seemed less popular. It has tended perhaps to assume the position of a luxury rather than a practical necessity. The fact that German is considered the more difficult language of the two, has also, doubtless, contributed in some cases to the neglect of French, or has caused a greater amount of time to be devoted to German.

These are perhaps some of the most evident reasons why French has thus far received so much less attention than German in the schools of our State. It seems to me that such reasons should no longer influence us at the present day. The question of the comparative difficulty of the two languages is one that ought not to have weight in in favor of either; for while the German vocabulary may, for the average American student, offer more difficulties at the outset than the French, this is fully counter-balanced later on by the varied character, the long and continued history, the volume and merit of the French literature. The question of available teachers is one that can really present very little difficulty, and should have no influence in excluding French from our high schools. While the number of people among us who speak German as their native language, or the language of the family, is manifestly very much greater than the number of those who so speak French, in the matter of persons who have an adequate knowledge of the language, and who know how to impart what they possess, the discrepancy on the side of the French is by no means so noticeable. Within ten or twelve years a very marked improvement has been made in the teaching of French in the colleges of the United States as a whole. The college in which I, myself, was formerly a student, (one of the smaller colleges of the East), has advanced from two terms of French offered in 1881 to two years, or six terms, offered at present. I judge that the average college graduate of to-day is much more likely to have had some training in French than the graduate of even four or five years since. I know that this is the case at the institution with which I am connected. It ought not to be a difficult matter now to secure readily for our high schools bright young men or women, who, while they may not speak French with the fluency of a native, have had an adequate amount of training in the language and its literature, and who have above all, the ability to impart successfully what they do know. There are without doubt at



present, among the corps of instructors in many of our high schools, one or more persons of sufficient training to conduct, competently, a course of one or two years in French, if such course were admitted.

In the teaching of French, the high schools of Ohio are much behind those of various neighboring states. German has still the lead in the majority of the states to the west of New England, but in nearly all of those states which can at all compare with Ohio in wealth and population, the number of persons studying French is relatively larger, often much larger, than with us in Ohio. In fact there are but very few states, perhaps half a dozen, in the entire Union, which can show a worse or more unfair condition of things as between French and German than is shown by the high schools of Ohio. Recent statistics from the "Report of the Commissioner of Education" give the total number of students pursuing French in the public high schools of Ohio as 253, while the total number studying German is 2774. If we compare these figures with those of several neighboring states, we find French at a much less disadvantage :

PUBLIC HIGH SCHOOLS.	STUDENTS STUDYING	
	FRENCH.	GERMAN.
Michigan.....	291	1316
Illinois.....	457	2048
New York.....	986	2778
Minnesota.....	258	767
Virginia.....	180	385
Maryland.....	53	62

If we turn to the states of New England, where the influence of the Canadian French is strong, and where other evident influences contribute, we find that the above proportions are almost reversed. French is relatively well cared for in the high schools of the Eastern States :

PUBLIC HIGH SCHOOLS.	STUDENTS STUDYING	
	FRENCH.	GERMAN.
Massachusetts.....	5703	1357
Maine.....	579	29
Connecticut.....	453	745
New Hampshire.....	406	37
Rhode Island.....	279	47
Vermont.....	195	51



In the South, too, French has often an advantage which it does not enjoy in this locality. This is especially true in the high schools of Georgia, South Carolina and Louisiana.

These general facts touching the teaching of French and German in the high schools of the various states make it evident that Ohio is doing very much less for French than her prominent position as a State justifies. If we compare the cases of individual high schools, we discover details which show still more clearly how marked this discrepancy is. For instance, if we take the State of Michigan to the north of us, we find that in the Detroit High School, French and German are upon an equal footing, four semesters (two years) being devoted to each, while in the Central High School of Cleveland, four years are allowed, for German and French is not taught at all. At the seat of the State University of Michigan, in the Ann Arbor High School, two years' instruction is given in both French and German, while at the seat of the Ohio State University, in the Columbus High School, French is not recognized at all and four years are devoted to German. I am aware that at the capital of Michigan, in the Lansing High School, no French is at present offered, but the Principal assures me in a recent letter that French will be added to the course and placed on the same footing as German, giving a two years' course in each.

If we turn to the State of New York, we find that there also French fares better in the high schools than here with us. In the Buffalo High School, while three years are always given to German, always two, and sometimes three years, are devoted to French. In the Utica High School (Academy) three years are given to each language. And in the Albany High School, the two languages are likewise upon the same footing, four years being allowed for each.

I plead then for more French in the high schools of our State, for a more just division of time between the German and the French. I think it is not asking too much at the present day to require that the two languages be placed on absolutely the same basis. Where German is now optional with Latin, let French be given the same privilege. Certainly some advance can be made by which French may at least be recognized in the large number of schools where now only German is taught. There is enough need of improvement when two such prominent cities as Cleveland and Columbus make no provision for the teaching of French in their high schools.



Turning to the question of collegiate instruction in French in our State, we find something, indeed much, that is encouraging, but we find also that there is room for much improvement. The subject of French has as yet failed to receive the consideration which it merits. I am convinced, from an examination of the college catalogues of Ohio, that the instruction in French can and should be materially broadened and improved.

There are, I think, at the present day, almost no colleges worthy of the name, which do not give some opportunity for the study of both German and French. In too many cases, however, these languages are still made elective only, especially in the course leading to the degree of B. A. I regret to say that in the institution with which I am myself connected, this condition of things prevails. The B. A. graduate may go forth without having studied a word of either French or German. The same is true of other colleges in the State. This seems to me unfortunate. I may be in the wrong, but it has been for some years, and still is, my firm opinion that every student taking the degree of B. A. should be required to have an elementary knowledge, that is, a fair reading knowledge, of both German and French. The general culture which a liberal education pre-supposes demands this. Such a claim may have been recognized for some time as theoretically a just one, but among us here it has certainly not yet been generally admitted in practice. In 1884 President Eliot of Harvard wrote: "The philologists, archaeologists, metaphysicians, physicians, physicists, naturalists, chemists, economists, engineers, architects, artists and musicians all agree that a knowledge of these languages (French and German) is indispensable to the intelligent pursuit of any one of their respective subjects beyond its elements." And less than two years ago President Gilman (*Educat. Rev.*, Feb., 1892) expressed his view of the matter still more pointedly when he said: "A liberal education absolutely requires that every English-speaking person should have a knowledge of French and German also; for it is from the French and German that in these days we receive the most important contributions to literary and physical science." This condition of things is realized to a fuller extent in the eastern colleges than in those of this section. I hope that we may be able in the near future so to shape our schedules that every B. A. graduate will have had the benefit of an elementary training in both of these languages.



As we recognize both French and German in our colleges, my next plea is that equal recognition should be given them, that they should be placed upon an absolutely equal footing. I referred above, in speaking of the high schools, to some predisposing conditions which have been favorable to German rather than to French. I think that such conditions should certainly not influence collegiate instruction. At present a decided preference seems to be given to German in the colleges of Ohio. In almost no instance is more time allotted to French than to German, while the time devoted to German is in some cases twice and even three times as much as that allowed for French; or else German is given the preference by being required, while French is elective. A comparison of the courses in some twenty of the principal colleges of our State, shows that the average amount of time allowed for French is about two and one-seventh years, while the average time devoted to German is about two and seven-tenths years. In only about half of the Ohio colleges is French given absolutely equal recognition with German. In about half a dozen colleges the time given to German is fully double that given to French. We need then, in the first place, more time for French. There should be a more equitable adjustment between the two modern languages. Both should be made equally prominent, and then the time for both extended as the teaching force may permit it.

The question of methods in the collegiate teaching of French, or modern languages, may rightly be considered a hackneyed one. It has been a favorite subject of discussion in language associations for some time past, and all that could be said on the one side or the other seems to have been said. I have no wish to revive the discussion, but I cannot refrain, in view of what I shall say later, from expressing my firm belief in the adaptability of the grammar and reader method to the needs of instruction in our college classes. The natural method may accomplish one thing; the grammar and reader method accomplishes another. Indeed, the whole question turns, not upon which method accomplishes more effectively the same purpose, but upon the comparative merits of two different purposes which the two methods may accomplish. The question is simply, shall we make it our main business in teaching to secure to our college student ability to speak the language, just as we would teach him any other trade, just as we would teach him to write shorthand, or to operate the tele-



graph or play the banjo? Or, shall we make it our main business to teach him to read the language and to appreciate its literature and its history (Thomas)? I believe it is a fact, which is coming to be recognized among our best educators, that the latter plan has a much higher educational value than the former. I believe that for the average college student of our State the latter course is the more rational one, and I trust that a sentiment in its favor may prevail generally among our teachers of French.

The object of all college studies is evidently to train the mind. The business of the college instructor is purely educational. His work is not to teach trades, crafts, but to lead out, to build up the minds of his students (Thomas). The aim of college work is not mainly to be practical, at least in the popular or business man's understanding of the word practical. Indeed, what we have to contend against in our college ideals or education, is the business man's cry: What good will it do? How much can you buy with it? Business colleges, schools of technology, should be practical in this ordinary sense of the word. But the object of all college work should be culture. As a recent writer expresses it: "The proper work of the college, in my opinion, is to impart general training, and thus more fully equip a man for entering a professional school, or for doing his part towards elevating the general intelligence of the community." (Super.) In the choice then of a subject, and in the handling of a subject, whatever has the highest educational value, whatever gives the best discipline to the mind of the learner, should receive the first consideration and the main share of attention. In the study of French the highest educational value lies in the acquiring of the ability to read this language intelligently, to translate it correctly, to understand, appreciate and compare the various phases of its literature, and to grasp the principles of its historic development. This method teaches the student to observe, disciplines his mind. To this may be added as supplementary, and only as time, size of class and other circumstances allow, the acquiring of the ability to pronounce and speak with accuracy and ease. I should be the last person to disparage the importance of this practical side of the language. It has an importance. But "it has in itself only a very slight and a very low educational value." "The ability to speak a foreign language is a matter of practice, not of intellectual discipline" (Thomas). It is an accomplish-



ment quite comparable to the ability to write shorthand or to set up type. It does not in itself "imply any increase in real knowledge or reasoning power" (Jagemann). I am aware that this position has often been stated, and may to some seem so self-evident that the re-statement of it here appears trite or unnecessary. Still I believe that even at the present day it cannot be too strongly insisted upon. We must make our chief aim in college instruction, not to develop experts in any line of technique, but to discipline the mind, to give it new ideas, to teach it to judge and discriminate with intelligent accuracy.

I assume then that the prime object in our collegiate instruction is to secure to the student as soon as possible the ability to read French, and so bring him into contact as soon as possible with the literature of the language. Not very much grammar will then be necessary at the start, only so much as will enable the learner to grasp the forms and to translate intelligently. A moderate amount of grammar, with early and continued reading, is what is needed to aid the student in securing a reading knowledge of the language. Some grammar, however, being necessary, the best authors should be utilized. And in comparing the catalogues of our Ohio colleges, what seems to me the most encouraging feature in the schedules of French courses is the decided preference given to the grammars of Whitney and Edgren, the two soundest French grammars that have yet been published in this country. In at least sixteen of the colleges of the State either Whitney or Edgren is or has been in use. The present tendency to minimize the amount of grammar for the early stages of study, in order to hasten the reading, is seen in a very recent volume entitled, "Minimum French Grammar and Reader," by the veteran scholar and editor, Professor Joynes, of South Carolina College, in which the essentials of elementary work are very successfully grouped within the briefest possible compass.

Translation and reading of connected texts should then be the central point of our earlier instruction, the basis upon which a sound knowledge of French can be best acquired. This being assumed, the texts themselves should be substantial and dignified in character. In this respect we may still, I think, make much improvement. An injudicious selection of texts on the part of teachers may cause serious-minded students to feel, especially at an early stage of their course,



that much of what they are given to read is trivial or insipid. It is not the fault of the French language or literature if such an impression is produced. The French is so rich in suitable material, and good editions are now becoming so abundant, that the judicious instructor may and should choose texts that are sober and serious in tone, or that combine dignity and instructiveness with variety and vivacity, rather than those which are frivolous, or merely thrilling, or calculated to provoke laughter.

Most of our current editions of French texts are more or less annotated. Indeed, many of the elementary text-books offered us in the past have suffered from excessive annotation. I think our latest issues do not often err in this regard. There may be teachers who object to all notes, on the principle that they are thus deprived of an opportunity of displaying their own erudition before their classes. Sparseness is certainly to be preferred to profusion in the matter of notes, but I think there are few or no elementary texts where notes can be entirely discarded. There should always be a sufficient number of notes to enable the average student to prepare the lesson understandingly before coming into the class-room (Super).

The translation in our college classes in French should always be careful and accurate. We must insist upon real translation, not transliteration, nor what is commonly called literal translation. Translations should not commonly be literal. And we must never tolerate inaccurate nor awkward English versions. The sense of the passage as a whole must be brought out in the best possible English, in idiomatic English. And so the teacher should in all cases have a thorough acquaintance with both languages. With clear and adequate translation on the part of the student there comes to him an increased command of his own language. This is an oft reiterated point, but a point which is perhaps too frequently lost sight of. And this, of course, takes for granted that the teacher's command of English is in every case better than the student's. The teacher must be able to think more rapidly than his students, to think on ahead of them in their own medium of thought.

This question of the importance of translation is pointedly summed up by Professor Joynes when he says: "It is in vain to decry this exercise (of translation), which is one of the most valuable in the whole range of education. Translation, clear, accurate, simple, adequate,



yet idiomatic, is not only the best test of the knowledge of both idioms, but it is a work of art as well as science, \* \* \* disciplining the highest powers of insight, skill and taste, both in thought and in expression. And as a training in the mother tongue, it is superior to all the devices of rhetoric."

Then the element of pace is an important one. I think we may improve here. It has been a matter of frequent comment that the amount of ground gone over in modern languages, in proportion to the time spent, is, in our average school, if not college, inadequate. Several conditions may have influenced this, and I believe that better results are now being reached than four or five years ago. But we can, I judge, do better still, and without any serious sacrifice of accuracy. In the first few terms of a study like French especially, the student knowing English and possibly some Latin, we may, by wasting no time with words or idioms once learned, but continually moving on to new difficulties, combine successfully an adequate degree of accuracy with much greater rapidity than is now the rule.

As our college students advance in the study of French, sight-reading should be freely introduced. This exercise is stimulating and is sure to interest the student, who derives from it a real sense of progress. Private reading should also be required in increasing amounts. It seems to me that from the beginning of the second year's study we might fairly require considerably more private reading than we now do, especially from classes who have studied or are studying Latin. And in this way there must come finally the ability to read without translation, to understand the subject matter in the form of the original. The degree of progress indicated by this attainment is evident to every one. But the great good of all this training, this translation and reading, is that it enables the student to know the literature. The literature after all is, and is likely to continue to be, our objective point in collegiate instruction. How shall we best study the literature—at what stage shall it be begun, what methods utilized to make the student know and appreciate it? is, I believe, one of the most important questions incident to our collegiate teaching of French.

It seems to me that teachers are often too anxious to get at the seventeenth century in French literature, to be reading the "classics," and that these classics are thus thrust upon the student before he is in a condition to appreciate their thought and style. An examination of



the courses as laid down in the catalogues of our Ohio Colleges, shows that this tendency is somewhat prevalent among us. In one instance a comedy of Molière is, or has been, scheduled for the first term of the study of French. In another, "classic authors" have been read the second term, and the *Phèdre* of Racine is studied the third term. Again the tragedy of *Athalie* is taken up during the third term of the study. Or La Fontaine is introduced at the same stage of the work. Let me say freely that I believe this is unwise. The classic master-pieces should in all cases be left until the student has gained some acquaintance (and the more the better) with nineteenth century literature, where he is brought into contact with the words and ideas of every-day life. Even if the course in French must be limited to one year, I should say unconditionally that it is much better to leave the seventeenth century out of account entirely, and devote the time to the reading of contemporary authors. My own experience has suggested to me more and more the propriety of giving precedence to the literature of the nineteenth century during all of the first two years of the students' course in French, and of postponing, as long as possible, the study of such master-pieces as *Le Cid*, *Le Misanthrope*, *Athalie* and *Andromaque*. Especially should Racine be left till the last. As he is, in the minds of many critics, the one author who, in his best work, is "quite perfect," so he is just the one whom the student, when practically a beginner, is least capable of rightly appreciating. The French of the seventeenth century, we of course call modern French, but only by contrast with the old French. A student must be able to read nineteenth century French with ease before he can appreciate the qualities of language in the seventeenth century writers. And then, he must be of tolerably mature mind before he is in a condition to assume the point of view of those seventeenth century dramatists, and to enjoy intelligently the beauties of that artificial product known as the classic French tragedy. I believe then that we should lighten the tragedy perhaps more than we do, and that, in justice to our students, still more in justice to the authors, we should exclude La Fontaine, Corneille, Molière, Racine from our elementary work, from that stage of our work in which they would have to serve as mere reading exercises.

And in our teaching of the literature, in the survey of different authors, epochs or schools, we should make use, as much as possible, of the element of comparison. No author or epoch can be fully under-



stood and appreciated without being brought face to face with other authors or epochs. The importance of this method is usually conceded, but it is not, I think, always emphasized as it deserves to be in our college courses. Prominently in the subject of the French drama, does comparative study add interest and zest to the work, and bring out more pointedly for the student the qualities of the different schools. I judge that the average college student, who usually approaches such a writer as Corneille with some preconceived notions on the subject of the English drama, will discover in the classic French drama taken by itself little of a character to arouse in him anything more than a very mild degree of interest. But if this drama is placed in direct contrast with the later romantic drama, the student's interest in the former is materially increased, and the peculiarities of both schools seem more real to him. So I would not take up entirely apart, by itself, such a masterpiece as *Horace* or *Cinna*, but in immediate connection with a play like *Hernani*.

I have indicated above the importance of the study of literature in our collegiate work in French. Literature and literary history are and always will be of prime interest. On the other hand, linguistic history is also of prime interest and deserves a share of recognition which it has not yet received. I believe that the teaching of French in our Ohio colleges as a whole could be rendered much more efficient and raised to a much higher level by the introduction of a more essentially historical basis for all collegiate work. I know the rebuff which such a claim for historical methods has met with. We are told that such special study is not possible at the collegiate stage, that philological work belongs only to the post-graduate courses of the University; and editors of college texts who attempt even very mild philological treatment in their annotations have been met with the cry of "unnecessary erudition," "misplaced knowledge," and the like. Notwithstanding this the "historical" point of view *has* made progress during the last few years, and is, I trust, in a fair way to make further progress here among us in Ohio. We do not need nor wish to introduce special philological research into the college, but we may fairly assume that every intelligent student is interested in understanding the causes of the phenomena with which he is becoming familiar or has learned to use. We should do all in our power to give him a general understanding of such phenomena. If we can from the outset keep steadily



before him the growth of form and expression, emphasizing the resemblances to modes of expression already familiar to him, and gradually formulating for him the most essential principles of word change, the student will come to take a new interest in the subject, the language will seem less mechanical to him, since he will be able to see something of philosophy in it and to regard it as a living product (Elliott).

It is evident that historical treatment can be introduced more readily and made more effective in classes which have had some training in Latin. And so from the beginning our classes in French should be divided on the basis of Latin and non-Latin students. The matter of general progress is, as we know, intimately connected with such a principle of classification. Unfortunately, many of us are, I judge, still unable to proceed entirely upon this basis. But even if the student has had no groundwork in Latin, enough Latin is usually present in his English to enable him to grasp the general relations which we may wish to emphasize. So in the editing of French texts for later work in college, I am in favor of a prudent amount of scientific treatment, of etymological reference, and I am gratified to note that recent editors of such texts are justly recognizing this feature. It should ever be borne in mind in our teaching of French that we cannot too soon nor too frequently indicate correlations and deductions, and that in the historical treatment of language development, as of literary development, is found the surest basis of a broad culture.

The features of pronunciation, composition and conversation in our collegiate teaching of French I have emphasized little in this discussion, because I believe them of inferior educational value as compared with the subjects treated above. They have an importance, however, and a place in college work. My own views as to this more practical side of the subject are briefly these: A reasonable amount of time should be spent at the start in teaching the pronunciation, a longer time with French than with German, because of its differing more widely from English pronunciation and because of more numerous irregularities. Attention will have to be called frequently to these irregularities. But as for the sounds themselves, students who will ever learn to pronounce French with reasonable correctness, will usually do so in the first week. There may be, I believe there often are, some students in a college class who will never learn to pronounce French very respectably, and I doubt the propriety of keeping the



class back to labor with such. In the matter of composition and conversation, I believe that these features should receive a due share of attention in the more advanced classes. I conceive that the main business of the first year is certainly to read, that is translate, as much as possible. After the first year I endeavor to devote one hour a week to exercises in composition and conversation. I believe that the composition should as far as practicable be based on the reading.

But in all our work we can not, I think, keep too firmly in mind that our chief business is educational, that the education we furnish is not to include special investigation on the one hand nor the learning of a trade on the other, and that whatever gives the best mental training, whatever gives general culture, should in all cases be preferred.

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The following articles have been referred to and quoted from in the present paper :

“Modern Languages as a College Discipline,” by Professor A. Marshall Elliott.

“Observations Upon Method in the Teaching of Modern Languages,” by Professor Calvin Thomas.

“Reading in Modern Language Study,” by Professor Edward L. Joynes.

“How to Use Modern Languages as a Means of Mental Discipline,” by Mr. E. H. Babbitt.

“The Aim and Scope of the Study of Modern Languages and Methods of Teaching Them,” by Professor O. B. Super.

“On the Use of the Foreign Language in the Class-room,” by Professor H. C. G. von Jagermann.















